

KSOR GUIDE to the arts

September 1980





Contributors:

The cover art is by **Tatsuo Saito**, a master of sumi-e (Japanese ink drawing), whose work is on exhibit this month at Rogue Gallery. The exhibit is being provided through Visual Arts Resources at the University of Oregon. **Gwen Stone**, of Montague, contributed drawings on pages 2 and 18. And **Vince Zauskey**, an Audubon Society member, provided the art on the inside covers.

KSOR GUIDE to the arts

September 1980

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants.



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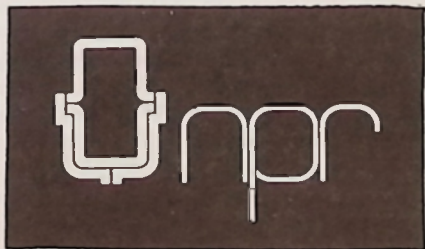
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**The Carpenter Foundation
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From the Director's Desk

Meanwhile, Here at Home. . .

Over the past several months, I have commented on a variety of fairly broad issues. But it seems I have neglected to report on activities closer to home. So here is our "quarterly update" on events at KSOR.

This issue of the KSOR GUIDE is the last to be edited by David Sours. As David's farewell column in the July GUIDE indicated, we had earlier thought that he would be leaving us a few months ago to try his hand at new fields. However, the State of Oregon's fiscal difficulties during the summer months froze all personnel actions and David happily agreed to remain until his successor was hired. Next month's GUIDE will be the first for our new Coordinator of Public Information, and will tell you more about David's successor.

However, all of us at KSOR join in expressing our high regard for David's work this past year. And we extend our wishes to him for what we know will be a bright future. David has invested enormous energy and intensity in support of KSOR and the results of his work have been important to us all. We are sorry to lose him but glad he was here for the past thirteen months. And I know he has built a strong foundation for both the GUIDE and KSOR's general promotional efforts on which his successor will build.

One of the KSOR programs for which I have special affection is the summer Ashland City Band concerts live from Lithia Park, concluded Aug. 14. Little did I realize when I suggested doing them in 1975 that they would become an annual tradition. And yet one of the most commonly expressed comments in your letters and program survey responses centers around those broadcasts. For the fifth consecutive year, Dennis Sherwood has hosted this series and we are glad to have his continuing participation. It would seem that as Milton Cross was the "voice" of the Metropolitan Opera, Dennis has become the "voice" of the Ashland City Band. I believe this broadcast is one of KSOR's prouder and finer traditions, and we look forward to continuing it for many years to come. We salute the City of Ashland, Raoul Maddox and his fine musicians for maintaining a concert band of such high quality. To this writer, it is one of the many elements of life in this area that makes for a unique environment and enables us to provide a unique public radio service.

KSOR has been extraordinarily busy this past month. We are completing production on the documentary series, "Music in Peter Britt's Woodlands," based on the 1979 Britt season. It has been a challenging and yet rewarding assignment for us. And we have received many positive comments from listeners which increases the project's worth in our own estimation. We are simultaneously recording the 1980 Britt season which is a gargantuan task encompassing 27 location concert recordings spread over two and a half weeks among nine of our staff, and ending with 75 hours of recorded material. It has made for a busy month. We will be bringing you the recital performances from Britt later this fall. Broadcast of the orchestral concerts remains uncertain pending resolution of certain performance rights and funding issues. Eventually, we hope to make them available to our own listeners as well as

Director's Desk (cont'd.)

the public radio audience over the United States.

Lastly, work on our several construction projects continues. With a little bit of luck, the foundation for our satellite receive terminal will be poured within two weeks of this writing. And with a little more luck the satellite equipment, which has already arrived, will be in operation by late September. If this proves so, our programming opportunities will change substantially in October as will the fidelity of some of our NPR programs. For those of you who have anguished over impairments in "All Things Considered" in recent months, we hope you realize it is a consequence of the temporary method by which our NPR signal is supplied to us pending completion of our satellite dish. The switching is accomplished up-state and we are sometimes as surprised as you are to discover that the wrong program is on our NPR line. Having our own satellite antenna operational will permanently solve the problem.

Many of you will recall that last September we scheduled a telephone call-in program to take your questions and comments about KSOR's programming. This is another tradition that seems worthy, and so another such broadcast has been scheduled for Sept. 30 at 9 p.m. We hope we will be able to demonstrate to you the capabilities of our new satellite system and its implications for our programming at that time. In any event, we invite your participation during that call-in program and look forward to talking with you about KSOR.

And we hope you are enjoying a pleasant summer—in part with your radio tuned to KSOR!

Ronald Kramer
Director of Broadcast Activities

A Note to Roseburg Listeners

We have received calls from a number of listeners in the Roseburg area who have experienced some difficulty in receiving KSOR on their cable TV outlets. At one time, FM programming was carried by Southern Oregon Cable TV in Roseburg. However, at the present time FM programming is not being carried on the cable system.

Some of KSOR's listeners, even so, are able to hear the station's programming over the cable. The Mt. Nebo trans-

lator serving Roseburg is strong enough to penetrate the cable system and provide a relatively weak signal in some areas of the city.

KSOR's Technical Director, John Patton, suggests that anyone now having an FM receiver hooked to the cable system would have stronger and clearer reception by connection to an outside FM antenna. Or a special "splitter" can be purchased inexpensively to enable both a TV set and FM radio to be used with a conventional roof top TV antenna.

If you have questions about making such adjustments, give us a call at 482-6300.

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The week of Sept. 21 is "Symphony Awareness Week."

At that time, personnel and members of the Rogue Valley Symphony Association will spearhead a campaign to increase public participation in the symphony's efforts.

Many GUIDE readers have told us that they were not aware of the existence of a symphony in this region. Perhaps that should not surprise us, but we find it unfortunate, as the Rogue Valley Symphony is now in its fourteenth season.

In 1966, shortly after Dr. Frederik Palmer arrived in the Rogue Valley to teach music at Southern Oregon College, a handful of citizens urged him to lead an effort to organize a symphony in southern Oregon. With only a skeleton budget, the Rogue Valley Symphony debuted in November, 1967, under Palmer's direction. Palmer, also a violinist, served as director until 1973. Later, in 1979, he served as an interim director while the Symphony Association conducted a search to find a new director.

With the recent appointment of Yair Strauss as conductor, the orchestra enters a new period of development. A native of Israel and now a U.S. citizen, Strauss comes most recently from Salem, where he conducted the Salem Symphony for three years. Before his tenure there, he was active in the San Francisco area, where he directed the Young People's Symphony in Berkeley for three seasons, and the Berkeley Youth Orchestra for five seasons. He was assistant conductor of the Oakland California Symphony for four seasons, and founded and conducted the Bay Area Little Symphony, as well as the CETA Orchestra of the San Francisco Bay area. In addition to his appointment to the Rogue Valley Symphony, a part-time position which currently requires full-time devotion, Strauss serves as conductor of the Oakland California Ballet Orchestra.

In this issue of the KSOR GUIDE, we would like to do our part to increase "public awareness" of local musical efforts. Recently, Yair Strauss and Frederik Palmer visited the KSOR studios to talk with David Sours about the Rogue Valley Symphony's development over the years, its role in the community, and its upcoming season.



Yair Strauss



Frederik Palmer

Overture to a Symphony Season

KSOR: How would you describe the progress of the orchestra since 1967?

PALMER: The orchestra is about the same size now as it was then... The budget has grown mightily. Our first year, the budget was \$4500, and we came out \$92 in the black.

In terms of "competency," the orchestra has grown tremendously. There is no comparison between the last season and the '67 season. We had to pick the music very carefully then, and it was really tough putting together three or four concerts for the year.

KSOR: There are some who argue that we ought not spread our resources so thin, putting them all across the state...and I'm reminded of comments by Mitch Miller, who visited earlier this year as guest conductor of the Oregon Symphony. He's been quoted by Ron Cowan in a Salem paper as saying, "there's no point in having a symphony in a smaller community." He says *all* our resources should be put into the Oregon Symphony—into cultivating a top-notch symphony—because artistically and orchestraly, Oregon is nowhere on the map. What is your response to that?

PALMER: It's very popular these days to push for centralization under the rationale of increased efficiency or better financial expediency, or some other rationale...I think that this kind of thing tends to benefit the central body much more than the people who are contributing...Certainly the Oregon Symphony could utilize the money that goes into the various community orchestras in Oregon, but

unfortunately, I doubt very much that that would increase our availability to those services. The people in this valley need to have, in my opinion, a group that they can expect to hear four or five times a year.

Quite aside from that, the many fine musicians that live here need to have something other than Sunday afternoon living-room chamber gatherings for musical outlets. It's been my experience in many small communities that there are a lot of musicians who are capable of holding chairs in major orchestras, but who have opted to live in more rural settings for reasons of their own. I don't agree with Mr. Miller's approach at all.

STRAUSS: We're really talking about two different kinds of orchestras. Obviously, we cannot compromise the quality organizations that are committed to total professionalism, and who are sort of the standard-bearers of musical excellence. We obviously cannot compromise them because then we'd be compromising art, and our potential to do "the best." For instance, some contemporary music is very difficult to play and needs vast orchestras and big resources, and I suspect that the Rogue Valley Symphony would not be able to do justice to that sort of music. So we need to have an organization such as the Oregon Symphony, or even bigger, to be able to carry the torch and keep refining the art of performing music.

On the other hand, we are in danger of becoming a spectator society, and of digesting "the best," but having no personal relationship with it. It's one thing to watch on public TV the finest orchestras and

conductors. It's another to hear an orchestra in your own town, in which the musicians who live in your town are playing.

Not only does that give them an outlet to play professionally, it strengthens their skills; they're going to be teaching other musicians, and these musicians are going to be looking up to their teachers and attending these concerts as they perform.

So you have sort of a "living culture" in your own community. Now, if you were to take the entire projected budget for the Rogue Valley Symphony next year, which is \$34,500, and subsidize your concerts through the federal government, the NEA, etc., you could bring the

Oregon Symphony for a total of five concerts...Say that they could play as many concerts as the Rogue Valley Symphony in your community...Say only in *one* community, rather than in the three where we play. It still is not the same thing, because all the spin-off, all the cultural growth you have from having your own people involved in this organization simply wouldn't be cultivated anymore.

So we have two different kinds of orchestras. One is valid and needs all the funding and attention it can get, and that is like the Oregon Symphony; and the other is like the Rogue Valley Symphony, which serves a different purpose.

(continued on p. 9)

ROGUE VALLEY SYMPHONY—PROGRAMS 1980-81

CONCERT NO. 1—November 6, 7 and 8

- Calm Sea and Prosperous Voyage Overture, Op. 27.....Felix Mendelssohn
Nigun from Ballshem.....Ernest Bloch
Frederik Palmer, Violin
Symphony No. 7 in A Major, Op. 92.....Ludwig van Beethoven

CONCERT NO. 2—February 4 or 5 and 6

- Festive Overture.....Dimitri Shostakovich
Cello Concerto, Op. 107.....Dimitri Shostakovich
Paul Chalfetz, Cello
Symphony No. 3 in D Major (Polish).....Peter Illich Tchaikovsky

CONCERT NO. 3—March 11, 12 and 13—"American Pope"

- Overture to Candide.....Leonard Bernstein
Concerto in F for Piano and Orchestra.....George Gershwin
Jim Cook, Piano
An American in Paris.....George Gershwin

CONCERT NO. 4—May 7 and 8

- A German Requiem.....Johannes Brahms
Rogue Valley Chorale, Lynn Sjolund, Conductor
(Soloists to be announced)

YOUTH CONCERT—April 4

- Winner of Young Artist Competition
Tubby the Tuba.....Kleinsinger and Tripp
Peter and the Wolf.....Sergei Prokofiev

CHAMBER MUSIC CONCERT—Date and music to be announced

KSOR: We have listeners who love to stay home evenings and listen to "Siskiyou Music Hall," and some have told us that they didn't know there was a symphony locally. What argument would you give them to go to a concert?

STRAUSS: A performance is communication. I think regardless of who you're performing with, if you have chosen the correct music, and your musicians feel that they can do the music, then a performance is just as exciting—at least for them and the conductor—as a performance of the Oregon Symphony or the New York Philharmonic. The performers are just as much "on the spot," and they are just as vitally interested...[and] they don't have the disadvantage of being "jaded." They're really excited, and they want to do their best, over and above any other enterprise that I know. That's why there's so much nervous energy going on during a concert.

Now, if you have music that's matched to the abilities of the orchestra; and if you have adequate rehearsal time; and if your players feel good about the music; and if there's good communication between the conductor and the musicians; if the conductor knows what he wants to do with the music, [and] has some sort of a rapport with the music—*then* you have the ingredients of an exciting concert, and that could be just as exciting on the community level as it is on a professional level. And that has to be experienced—in other words, *people have to come to a concert*.

KSOR: Who chooses the repertoire for the season?

STRAUSS: It's all up to the conductor. In some orchestras, there's a program committee...charged with giving the conductor some feedback

from audiences and other factors, as to his programming in the past, and suggestions for the future. But when it comes down to it, it really is the conductor who chooses the music in all symphony orchestras.

KSOR: I guess what I'm wanting to get at, is a *philosophy* about choosing a repertoire. What problems do you have to take into consideration when you choose your season? And do the two of you always agree on these things?

PALMER: We haven't really talked about this...but I'm sure we would agree. Because the parameters are pretty well laid out. Number one: You're bounded by technical and instrumental capabilities of your group. You can't choose works for which you have no instrumentation. Then you try to match the sophistication of your audience...what you *deem* to be the sophistication of your audience; the length of your program; the time you have to rehearse, and also the conductor's capabilities.

STRAUSS: Yes, you have to choose music you can relate to, because I'm sure every conductor's got certain composers that leave him cold. He might just as well not pretend and go through the exercise of conducting them.

Another consideration is: How's the orchestra going to relate to the music—especially when it is a non-paid or only a partially-compensated orchestra? After all, the musicians come because they like the music. And you'd be surprised how opinionated some musicians are about music. There's some music they simply don't want to play, because it's been overplayed, or because it's too trite, or because it's too far out and they can't get in to it. Maybe it's frustrating, so much so that it provokes anger and impatience. So you've got to look at your orchestra

and say, "What are they really going to want to go home and practice?"

KSOR: Do you have any evidence yet as to how well you did in selecting?

STRAUSS: No, I don't. We will find out.

KSOR: I wonder if you have had a chance to look into the future, even beyond this season? Would you be able to describe both some short term and some long term goals for the symphony?

STRAUSS: As an exercise, I typed a couple pages describing what ideally I could see the symphony saying at a saturation point. The budget would be two to two and a half times as high as it is now; we'd be playing more concerts: we'd have a larger board and a larger woman's auxiliary; we'd be paying our principal players something that approaches union scale; and we'd be paying our side men—which means all the other players—more fair compensation. It would still be an honorarium, but it would be at least double of what they're receiving now.

Plus, we would be able to hire casual musicians (a musician who plays a concert, but who has no contract), so that we'd have the flexibility to hire an extra harp, or a celeste player or a couple more horns... And we might be able to play an extra concert...or play three repeat concerts instead of two.

So I don't see it as healthy to forecast any radical changes, but I could see a stronger basis, both financially and in terms of activities for the orchestra.

Also, right now we have to come to terms with what is an "ideal" board member. It is not enough as a board member to love music or to have strong opinions on how to administer a symphony orchestra...Most symphony orchestras

find themselves taking on as board members people who are businessmen, doctors, lawyers—people who can raise money within the community, who can put the orchestra on a strong fiscal base, who can see that it is administered and audited and conforms with all the rules of a sound business. Then, when you have a board like that, you have a lot more resources with which you can develop the orchestra.

So I think we will grow, and as we grow we will assess what we can do to improve the orchestra.

KSOR: Fred, you are a past conductor of this orchestra, and will be concertmaster in the coming season. You used the term earlier that you "withdrew" as conductor. How does it feel to "give up" the orchestra?

PALMER: In my office, I have a *Peanuts* cartoon, with Schroeder, the kid with the little toy piano, sitting there, just playing. Lucy, in one of her usual poses, says to Schroeder, "What happens if you practice for years and years, learning all of this music, and you never become rich or famous?" Schroeder doesn't even look up. He just keeps his nose down, plucking out the sound of the keys, and he says, "*The joy is in the playing.*"

Does that answer your question?

KSOR: Very well. Thanks!

Musicians!!

Auditions are open for all instrumental sections in the Rogue Valley Symphony, according to Yair Strauss, the Symphony's conductor. Although some of the sections are filled, Strauss encourages all interested musicians to try out.

"I'm very interested in involving as many people as possible with the symphony," he said. "I'd like to hear the people in the area, and to see how they play and whether we'd be able to use them on a casual basis or in the future."

Strauss says that the name of the Rogue Valley Symphony may be misleading, and urges people from all over southern Oregon and northern California to consider auditioning.

He is also open to the public's suggestions and response to the Symphony's activities. For more information about auditions, or Symphony activities, contact RVSA at 482-6101.



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Programs in September on KSOR, 90.1 FM

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music, and includes daily features such as "Stardate" and segments from "Morning Edition."

10 am Words and Music

Oral interpretations of poetry and drama, interspersed with music from many periods.

11:30 am BBC Science Magazine

Current news from the world of science.

12n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

Sept. 7 CROW FAIR—This special program offers a sound portrait of the 1977 Crow Indian Fair, an annual event drawing more than 15,000 Native Peoples from across the continent for seven days of singing, dancing, rodeos and ceremonies.

Sept. 14 THE 1979 BREAD AND ROSES FESTIVAL OF ACOUSTIC MUSIC—Joan Baez, The Roches, Paul Siebel, and The Chambers Brothers are among the performers heard during the 1979 Bread and Roses Festival.

Sept. 21 THE 1979 BREAD AND ROSES FESTIVAL OF ACOUSTIC MUSIC—Graham Nash, David Crosby, Maria Muldaur and Chick Corea are featured performers.

Sept. 28 To be announced.

2 pm Sunday Supplement

A re-broadcast of programs by KSOR. An in-depth look at various arts, ethnic music, poetry, concert music, folk music, prose, humor, etc.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big band.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Sept. 7 SCHUBERT: Symphony No. 3 in D, D. 200

***Sept. 14** M. HAYDN: Horn Concerto in D

***Sept. 21** HOLST: The Planets

Sept. 28 VIVALDI: Magnificat

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm Milwaukee Symphony

Under the seasoned artistic vision of its music director, Kenneth Schermerhorn, the Milwaukee Symphony has demonstrated itself to be a remarkably flexible artistic organization by presenting a wide variety of concerts for its audiences in Milwaukee, the State of Wisconsin, and around the country.

Sept. 7 James Paul leads Vaughn Williams' Overture to "The Wasps"; Walton's Cello Concerto (with Nathaniel Rosen as soloist); and Elgar's Symphony No. 2 in E-flat, Op. 63.

Sept. 14 Kenneth Schermerhorn conducts an all-Prokofiev concert, comprised of Symphony No. 5 in B-flat, Op. 100, and the Cantata, "Alexander Nevsky," Op. 78. Catherine Ciezinski is mezzo-soprano soloist, joined by the Wisconsin Conservatory Symphony Chorus, under the direction of Margaret Hawkins.

Sept. 21 Michael Tilson Thomas is the guest conductor, and Peter Serkin the pianist, in a concert featuring Tchaikovsky's "Romeo and Juliet" Overture and Suite No. 2 in C, Op. 53 ("Characteristique"); and Ravel's Piano Concerto in G, "Poeme Choreographique," and "La Valse."

Sept. 28 Kenneth Schermerhorn, in his last concert as music director of the Milwaukee Symphony, conducts Bruckner's "Te Deum" and Mahler's Symphony No. 7 in E, "Song of the Night." The performance features the Wisconsin Conservatory Symphony Chorus.

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

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2 am Sign-Off

Monday

7 am Ante Meridian

9:45 am European Profile

From Radio Nederland.

10 am - 2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

Sept. 1 HOVHANESS: Symphony No. 15, Op. 199

***Sept. 8** DVORAK: Symphony No. 7 in D Minor, Op. 70

***Sept. 15** MARTIN: Petite Symphonie Concertante

Sept. 22 SCHUMANN: Piano Sonata No. 1 in F-sharp Minor, Op. 11

***Sept. 29** GIBBONS: Fantasia of Four Parts

12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," and "Air Quality Report."

2 pm The Art of Song

The infinite variety of classical song is displayed by some of the decade's finest singers. Phyllis Curtin, herself a celebrated soprano, offers perspectives on repertoire and performance.

Sept. 1 Baritone Leslie Guinn offers interpretations of three songs by Schubert and four songs by Schoenberg. Schubert's "Schwanengesang" concludes the program performed by Roy Delp, bass.

Sept. 8 Soprano Linda Mabbs and tenor James McDonald are heard performing a program of songs by composers ranging from Claudio Monteverdi to Benjamin Britten.

Sept. 15 American composer Thomas Pasatieri accompanies students of the University of Cincinnati College Conservatory of Music in a program devoted to many of his own songs.

Sept. 22 The great baritone Dietrich Fischer-Dieskau, accompanied by pianist Jorg Demus, performs an all-Robert Schumann program.

Sept. 29 Finnish bass Martti Talvela and Russian-born pianist Vladimir Ashkenazy combine their considerable talents for a program of songs by composers including Schumann and the Finnish composer Toivo Kuula.

4 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Director/producer: Michael Johnson.

"Chatterbox Gang": Melanie Royle, Gary Lehrer, John Sain, Holly Johnson, Kathy Marrs, Rosemary Glover, Dennis Glover, Dorothy Burley and Julie Bongoboomer.

4:30 pm Options in Education

The only nationally broadcast radio program devoted to issues in education. Co-hosts are Barbara Reinhardt and John Merrow.

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program, featuring reports from public radio stations around the country. Presented live from NPR's Washington studios. (Also heard weekends at 6:30 pm)

6:30 pm Siskiyou Music Hall

*Sept. 1 PACHELBEL: Canon in D

Sept. 8 RAVEL: Piano Concerto in G.

Sept. 15 TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36

Sept. 22 BACH: Violin Sonata No. 1 in G Minor, BWV 1001

Sept. 29 BEACH: Piano Quintet in F-sharp Minor, Op. 67

9 pm The World of F. Scott Fitzgerald

A rebroadcast of eight hour-long programs combining documentaries with the dramatization of a Fitzgerald short story, to portray the life of the great American writer and the times in which he lived.

Sept. 1 THE DEATH OF HEROISM documents the naive heroism of Fitzgerald and his Ivy League classmates at the outset of World War I. Richard

Thomas narrates. Combined with the drama, "Emotional Bankruptcy," a story reflecting a major Fitzgerald theme, that people can use up a fixed amount of emotional capacity. Barbara Rush narrates.

Sept. 8 THE SPOILED PRIEST traces Fitzgerald's real life dilemma with the conflict between rigid Catholic attitudes and romantic glamorous visions. This week's drama is "Absolution," which originally was written as the first chapter of *The Great Gatsby*. Hugh O'Brien narrates.

Sept. 15 HE CALLED IT THE JAZZ AGE—Episode three looks at the care-free post-war era, in the documentary, "He Called It the Jazz Age," and "The Offshore Pirate," a drama about frivolous young people in the 1920s.

Sept. 22 THE GOLDEN BOOM—Variations on the theme of romance and the power of money are explored in the documentary, "The Golden Boom,"



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and the drama, "Winter Dreams." Narrated by Jerry Orbach.

Sept. 29 LOST AND LUCKY—Scott and Zelda In Europe are the central figures in "Lost and Lucky," the documentary look at American artists in Europe in the 1920s. Their fictional counterparts, Nicole and Nelson seek fulfillment overseas in "One Trip Abroad."

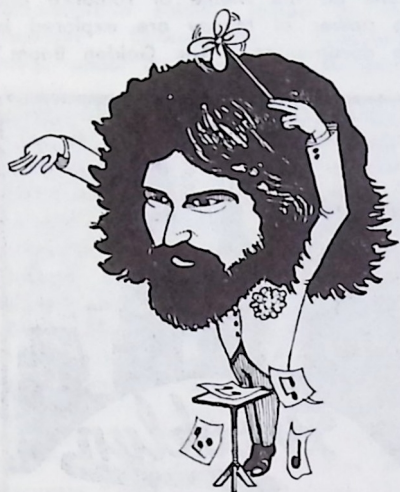
10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

10:45 pm FM Rock

2 am Sign-Off

John Baxter hosts "First Concert"



Tuesday

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. T.J. Dickson is host.

10 am - 2 pm First Concert

Sept. 2 LISZT: The six Paganini Etudes

***Sept. 9 FRESCOBALDI:** Five Canzones

Sept. 16 DELIUS: North Country Sketches

Sept. 23 ADAM: Concerto for Cello and Orchestra

Sept. 30 BEETHOVEN: Symphony No. 6 in F, Op. 68 ("Pastorale")

12 n KSOR NEWS

2 pm International Concert Hall

Full symphonic performances by the great orchestras of the world. NPR's Fred Calland is host.

Sept. 2 THE NETHERLANDS RADIO ORCHESTRA—Okko Kamu conducts Jean Sibelius' "Kullervo" Symphony No. 7. Soloists are mezzo-soprano Helja Angervo and baritone Usko Viitanen, with the Netherlands Radio Men's Choir.

Sept. 9 THE STUTTGART RADIO SYMPHONY ORCHESTRA—Conductor Sergiu Celibidache directs the fifth symphonies of Franz Schubert and Serge Prokofiev, and "Saudades do Brazil" by Darius Milhaud.

Sept. 16 THE STUTTGART RADIO SYMPHONY ORCHESTRA—Luciano Berio and Pierre Boulez are the conductors in this "double bill." Berio conducts his own "Sinfonia" featuring the Swingle Singers, and "Quattro pezzi," by Girolamo Frescobaldi, transcribed by Giorgio Federico Ghedini. Boulez also directs one of his own works, his "Eclat Multiples for Orchestra," concluding the concert with Stravinsky's "The Rite of Spring."

Sept. 23 THE STUTTGART RADIO SYMPHONY ORCHESTRA—Neville Marriner is conductor for this concert, opening with Stravinsky's "Dances concertantes," followed by Mozart's Piano Concerto No. 19, K. 459, with soloist Alfred Brendel. Schumann's Fourth Symphony, Op. 120, concludes the program.

Sept. 30 THE STUTTGART RADIO SYMPHONY ORCHESTRA—Sergiu Celibidache

dache conducts Mozart's Symphony No. 41, "Jupiter," K. 551, and Strauss' "Ein Heldenleben," Op. 40.

4 pm The Spider's Web

Stories of adventure for children and adults. Programs to be announced.

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sept. 2 HAYDN: Symphony No. 94 in G ("Surprise")

Sept. 9 COPLAND: The Red Pony

Sept. 16 REGER: Quintet for Clarinet and Strings, Op. 146

Sept. 23 RODRIGO: Concert Serenade for Harp and Orchestra

Sept. 30 SCRIBIN: Symphony No. 1 in E, Op. 26

8:30 pm Music in Peter Britt's Woodlands

Named for the pioneer photographer on whose farmland it takes place, the Peter Britt Music and Arts Festival has attracted international attention. This documentary, produced by KSOR, is a retrospective comment on the development of the festival, featuring excerpts of past performances, and interviews with some of the musicians who have played there. The series concludes Sept. 16. **PRODUCED WITH A GRANT FROM THE CARPENTER FOUNDATION.**

Sept. 2 At the Britt Festival, orchestral works and most of the specialty performances are heard at the outdoor pavilion in the Peter Britt Gardens. However, a series of indoor recitals augments the outdoor concert season and showcases solo performances. Featured this week, among others, are a harp recital by Jenny Lindner; a guitar recital by Bryan Johanson; and a piano recital by Alan James Ball.

Sept. 9 "So who was Surinach?" Education is another important role for the music festival. At Britt, education is served formally through a "Teachers Performance Institute," and informally

through the performance of out-of-the-ordinary music.

Sept. 16 Music endures in Peter Britt's Woodlands. This final program is an overview of the music and musicians who have made the Peter Britt Music and Arts Festival unique.

9 pm Masterpiece Radio Theatre

A series of radio dramatizations of literary classics produced by WGBH Radio and the British Broadcasting Corporation, hosted by Julie Harris. This month features the rebroadcasts of the concluding episode of **Jane Eyre** and **The House of Mirth**.

Sept. 2 JANE EYRE—Despite a marriage proposal from Mr. Rivers and news of an inheritance, Jane is drawn back to Thornfield Hall, now a blackened ruin, in the conclusion of the famous 19th century novel by Charlotte Bronte.

Sept. 9, 16, 23 and 30 THE HOUSE OF MIRTH—This 5-part series, concluding in October, focuses on Edith Wharton's story about the life of Lily Bart, an impoverished social butterfly trying to survive the tragic power of a 19th century New York formalized society. Award-winning actress Jane Alexander plays the central figure.

Special Event: Listener Call-In.

You will have an opportunity to communicate directly with the staff of KSOR about the station's programming, during a special call-in show. This program, during which Director of Broadcast Activities, Ron Kramer, and Program Director, John Baxter, will answer your questions and discuss upcoming program highlights, will be broadcast Tuesday, Sept. 30 at 10 p.m. Regular programming will be pre-empted.

10 pm FM Rock

2 am Sign-Off

Sunday

- 7:00 Ante Meridian
- 10:00 Words and Music
- 11:30 BBC Science Magazine
- 12:00 Folk Festival USA
- 2:00 Sunday Supplement
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Milwaukee Symphony
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

Programs and Sp



The Portland Opera is on
KSOR in September.

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Monday

- 7:00 Ante Meridian
- 9:45 European Profile
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 The Art of Song
- 4:00 Chatterbox
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 F. Scott Fitzgerald
- 10:00 Rock Album Preview
- 10:45 FM Rock

Tuesday

- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 International Concert Hall
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:30 Peter Britt's Woodland
- 9:00 Masterpiece Radio Theatre
- 10:00 FM Rock

Wednes

- 7:00 Ante M
- 9:45 BBC Y
- 10:00 First C
- 12:00 KSOR
- 2:00 KSOR
- 3:00 Option
- 4:00 Spider
- 4:30 Horizo
- 5:00 All Thi
- 6:30 Siskiy
- 9:00 Vintag
- 9:30 Talk S
- 10:00 FM Ro

Specials at a Glance

and Opera debuts on KSOR in September, performances each Saturday at 11 a.m. Returning is **The World of F. Scott Fitzgerald**, drama and documentary with performances and noteworthy actors, including Richard Thorpe, Rush and Hugh O'Brien. **The Pueblo** depicts a 17th century Indian uprising—from the perspective of the Indians. The NPR special will be broadcast Sunday, Sept. 25 at 4 p.m. And don't miss the opportunity to discuss KSOR's programming directly with management, as KSOR broadcasts its second **Listener Call-In** related to programming, Tuesday, Sept. 26 at 10 p.m.

Saturday

- 7:00 Ante Meridian
- 10:00 Local Interference
- 11:00 Portland Opera
- 2:00 Options II
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 A Prairie Home Companion
- 10:00 Jazz Alive
- 12:00 Weekend Jazz

Monday

- Ante Meridian
- World
- Concert (thru 2 pm)
- News
- World Concert
- Music Hall
- Radio
- ry

Thursday

- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Berlin Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay Presents
- 10:00 FM Rock

Friday

- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 NPR Recital Hall
- 4:00 Marian McPartland
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 German Concert Hour
- 9:00 Earplay II
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

Wednesday

7 am Ante Meridian

9:45 am BBC/Your World

10 am - 2 pm First Concert

Sept. 3 CIMAROSA: Symphonie Concertante in G for Two Flutes

Sept. 10 TELEMANN: Suite in A Minor

Sept. 17 FAURE: Piano Quartet in C Minor, Op. 15

Sept. 24 MOZART: Serenade No. 1 in D, K. 100

12 n World Concert

Classical concerts with profiles of composers and performers from international broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

3 pm Options I

An exploration into many different ideas, concepts and experiences in life and living.

Sept. 3 MASTER CLASS WITH LORIN HOLLANDER—Pianist Lorin Hollander conducts a "master" class with some members of the American Youth Orchestra at the NPR studios.

Sept. 10 JAMAICAN RHYTHMS—Homemade bamboo saxophones and violins are among the traditional music instruments of Jamaica. This program features conversation with the creators of these instruments, along with musicians, storytellers—and a sampling of Jamaican music.

Sept. 17 CAMP MEETING—WRFK's Peter Darg visits a camp meeting held in Ashland, Virginia, at the Cavalry Tabernacle, for a look at spiritual refreshment through the eyes of participants and observers.

Sept. 24 SPACES, RITUALS, AND SPLIT PERSONALITIES—Composer, pianist and professor of music at Bowdoin College, Elliot Schwartz is also the author of several books, including "Electronic Music: A Listener's Guide." This program, which invites audience participation, features the premiere performance of four musical "listener games."

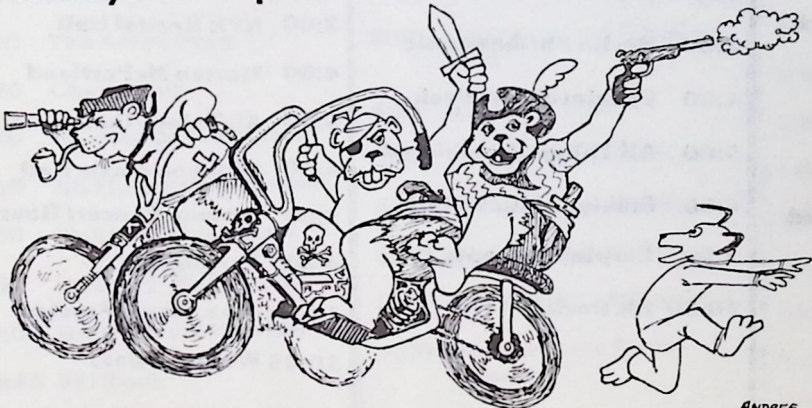
4 pm The Spider's Web

Programs to be announced.

4:30 pm Horizons

A weekly documentary which explores issues and concerns of minorities, women and other special interest groups.

**Join the Chatterbox Gang...
Mondays at 4 p.m.**



Sept. 3 CHICANA FEMINISM—During a decade of feminist activities, no figure has been less visible than the Chicana or Mexican-American woman. The Chicana has only recently begun to emerge as a "Minority" within a minority. This program examines the past, present and future of Chicana feminism. Produced by Gabriela Castelan.

Sept. 10 GROWING OLD IN CALIFORNIA: LIFE, NOT DEATH IN VENICE—In this documentary, a group of aging citizens in Venice, California, recall their early years in the Eastern European world of Marc Chagall and Isaac Bashevis Singer, contrasting it with the radically changing world of Venice.

Sept. 17 SEXISM ON THE SCREEN—Many women in the motion picture and television industries feel that the media's current portrayal of women has a harmful effect on our society. Producer Iris Mann, a former actress, explores this issue with writers, producers, actresses and feminist organizations.

Sept. 24 BLACK MUSIC—THE STRUGGLE TO SURVIVE—This program examines the problem faced by black artists in the music industry as they try to maintain cultural connections, overcome historic barriers, and develop economic strategies for survival in the 1980s. Individuals from various segments of the music industry present their views on music as art and business.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sept. 3 CHERUBINI: String Quartet No. 2 in C

Sept. 10 VAUGHN WILLIAMS: Symphony No. 9 in E Minor

Sept. 17 BEETHOVEN: Piano Sonata No. 11 in B-flat, Op. 22

Sept. 24 HEINRICH: The Or-nithological Combat of Kings

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a look at the first one. This program highlights some of the best—and worst—of radio drama.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "tell a story." Lawson Inada hosts this excursion into the minds and hearts of this area's writers and artists.

10 pm FM Rock

2 am Sign-Off

Sister Ray

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Thursday

7 am Anto Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am Dolby Alignment Tone

10:01 am - 2 pm First Concert

***Sept. 4 BRUCKNER:** Symphony No. 5 in B-flat Major

Sept. 11 IBERT: Divertissement

Sept. 18 STRAUSS: Violin Concerto in D Minor, Op. 8

***Sept. 25 SHOSTAKOVICH:** Symphony No. 4 (1936)

12 n KSOR News

2 pm Berlin Philharmonic

One of the world's greatest orchestras is heard in a series of concerts directed by an outstanding roster of conductors.

Sept. 4 Jesus Lopez-Cobos conducts Beethoven's Piano Concerto No. 4, with soloist Wilhelm Kempff. The program also features the complete ballet music for "Daphnis et Chloe" by Ravel.

Sept. 11 Schubert's Second Symphony opens this program conducted by Claudio Abbado. Hildegard Behrens, soprano, is soloist in Beethoven's "Ah, Perfido," and Alban Berg's "Altenberg Lieder," Op. 4. Strauss' "Death and Transfiguration," Op. 24, closes the program.

Sept. 18 Claudio Abbado directs an all-Brahms program comprised of his First Piano Concerto, with soloist Krystian Zimerman, and his Second Symphony.

Sept. 25 In all-Mozart program, Eugene Jochum conducts the Masonic Funeral Music, K. 477, the Fifth Violin Concerto, K. 219, with soloist Christian Altenburger, and Symphony No. 41, Jupiter, K. 551.

4 pm Special of the Week

Special Event: The Pueblo Revolt.

The history and fate of the American Indian often has been portrayed in the light of murky romance and cheap westerns: the impassive red man, the warring savage. But this National Public Radio special dramatizes one of the early confrontations between Native Americans and European settlers. "The Pueblo Revolt" is an hour-long docu-drama recounting the triumphant 1680 rebellion of the Pueblo Indians of New Mexico against their Spanish rulers. In commemoration of the Tri-Centennial anniversary of that historic uprising, this special will be broadcast on KSOR Thursday, Sept. 25 at 4 p.m.

ARTY SHIRTS



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5 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Sept. 4** MILHAUD: La Creation du Monde

Sept. 11 NIELSON: Symphony No. 5, Op. 50

Sept. 18 BERNSTEIN: Serenade for Violin and Orchestra

***Sept. 25** RAMEAU: Suite No. 2 in A Minor

9 pm Earplay Presents

Continuing this month: an outstanding series of drama produced by the British Broadcasting Corporation.

Sept. 4 THE REAL INSPECTOR HOUND, by Tom Stoppard. Paper Moon is the "second string" critic invariably sent to review the more tedious plays. While a rather extraordinary "who-dunnit" takes place on stage, Moon moodily contemplates his life, while his more successful fellow critic, Birdboot, contemplates one of the actresses in the play. How can Birdboot meet her and express his admiration? A telephone call from on-stage provides him with a totally unexpected answer.

Sept. 11 THE ISLAND, by James Sanders—The male of the species having apparently been wiped out, a group of women live undisturbed on a luscious, sun-drenched island. Their existence is almost tediously idyllic until two men are washed up on the shore.

Sept. 18 FLOOD, by Patricia Finney. A modern version of an ancient legend, based on the Babylonian "Epic of Gilgamesh," which is thought to be older than the book of Genesis. It tells how the gods became disgusted with the behavior of mankind and decided to wash the earth clean. But things get out of hand, and even the gods find they have unleashed forces they cannot control.

Sept. 25 UNDER MILKWOOD, by Dylan Thomas. This Earplay presentation is the first full-scale stereo production of one of the greatest scripts ever written for radio. Con-

sidered a "play for voices," it conjures up an imaginary Welsh village from nightfall to nightfall.

10 pm FM Rock

2 am Sign-Off

Friday

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

***Sept. 5** CAGE: "Perilous Night," Suite for Prepared Piano

Sept. 12 WALTON: Variations on a Theme by Hindemith

Sept. 19 SIBELIUS: "Kyllicki," Op. 41

***Sept. 26** GERSHWIN: Rhapsody in Blue



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12 n KSOR News

2 pm NPR Recital Hall

Soloists and solo ensembles are heard in performances recorded live across the country and abroad. Kaaren Hushagen is host.

Sept. 5 Gerard Schwartz, trumpet, Terrence Row, oboe, join "Musical Offering," an ensemble composed of soloists with the Los Angeles Chamber Orchestra. Featured works include music by Bach, Telemann, Jan Dismas, Zelenka, and Vivaldi.

Sept. 12 The New York Vocal Arts Ensemble is featured, performing works by Schubert, Adolphe Adam, Rossini, Gretchaninoff, and Scott Joplin.

Sept. 19 George Rochberg's first three string quartets are performed by the Concord String Quartet, with violinists Mark Sokol and Andrew Jennings; violist John Kochanowski; and cellist Norman Fischer. Soprano Susan Davenny Wyner is soloist.

Sept. 26 The world premiere performance of George Rochberg's Pulitzer Prize-winning "Concord Quartets," Nos. 4, 5 and 6, is presented by the group for which the quartets were written, the Concord String Quartet.

4 pm Marian McPartland's Piano Jazz

Marian McPartland welcomes great keyboard artists for a lively hour of music and conversation. This series, concluding in September, is a repeat of the 1979 Southern Carolina Educational radio.

Sept. 5 Chick Corea is one of the most lyrical and original of today's composer-players. His prodigious technique at the keyboard is evident in this hour with Marian, as he solos on his own "Sometime Ago" and a new tune called "The Gondola."

Sept. 12 Tommy Flanagan is best known as the longtime accompanist for Ella Fitzgerald. He also is a brilliant solo player and can be heard here soloing on Tad Dameron's "Our Delight" and his own "Something Borrowed, Something Blue." Marian joins him for a two-piano conversation on "Easy Living," "I've Got a Crush on You," and Alec Wilder's "Moon and Sand."

Sept. 19 Joan Brackeen is one of today's most promising young jazz composers and pianists. She astounds Marian in this hour with her awesome technique and her extraordinary skill at improvisation.

Sept. 26 Dave McKenna is admired for his rich chords and rolling bass lines. Marian claims she can hear more than two hands at work when he plays. That solid left hand is in evidence here as he plays swinging duets with her on "Avalon," "Gal in Calico," and Alec Wilder's "I'll Be Around." In an exciting climax, the two of them collaborate on a romping "Fish 'n Chips Blues."


5 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Sept. 5** J.C. BACH: Symphony in G, Op. 6, No. 6

Sept. 12 PAGANINI: Guitar Sonata in A Major

Sept. 19 TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23



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Sept. 26 BRAHMS: Sonata in E Minor, Op. 38 for Piano and Cello

Saturday

8 pm German Concert Hour

A series of concerts featuring the finest orchestras, chamber ensembles and soloists in West Germany. Produced by Deutsche Welle.

9 pm Earplay II

Rebroadcasts of some of the best dramas from this award-winning series.

Sept. 5 CANADIAN GOTHIC, by Joanna M. Glass, is the story of a young girl growing up with no mother and with an unfeeling father, who finds love with a Canadian Indian. John Randolph, Delores Sutton and Susan Clark star.

Sept. 12 LADYBUG, LADYBUG, FLY AWAY HOME, by Mary Rohde. A young girl runs away from home, becomes a call girl in the city, then returns home to a small West Texas town.

Sept. 19 HOT DOGS AND SODA POP, by Thomas Babe, stars Meryl Streep, Vincent Gardenia, James Naughton and Ed Herrman. A hilarious story of a pennant contending baseball team gone haywire. The pitcher loves the shortstop, and the manager is beside himself.

Sept. 26 HOLIDAYS—Four short, funny plays about the ways Americans celebrate their holidays. Written by Preston Jones, Megan Terry, Oliver Hailey and John Guare for the Actors Theatre of Louisville New Play Festival.

10 pm Jazz Album Preview

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND** and **COLEMAN ELECTRONICS, MEDFORD**.

10:45 pm Weekend Jazz

2 am Sign-Off

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am Local Interference

11 am Portland Opera

This month, KSOR is pleased to present four productions from the Portland Opera's 1979-80 season.

Sept. 6 MADAMA BUTTERFLY, by Giacomo Puccini, conducted by Stefan Minde. The cast includes Jerold Norman, John Guarneri, Alyce Rogers, William Justus and Maria Pellegrini. The opera will be sung in Italian.

Sept. 13 FAUST, by Charles Gounod. An exchange production with The Seattle Opera. Henry Holt conducts the production with English production with English lyrics, featuring Leo Goeke in the title role, as well as Jacques Mars, Archie Drake, Charles Long, Constance Koschmann, Jeannette Pilou and Geraldine Decker.

Sept. 20 FIDELIO, Beethoven's opera, sung in German and conducted by Stefan Minde. Features Barry McCauley, Susan St. John, Richard T. Gill, Ute Vinzing, Bent Norup, and Quade Winter. Mr. Winter will be familiar to many opera listeners in southern Oregon and northern California. He sang in last year's Rogue Valley Opera production of

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"La Traviata," and will be singing this October in the RVOA production of "I Pagliacci."

Stefan Minde, who lived under Hitler, writes of Beethoven's opera, "I want you to understand this opera as an overwhelming accusation of tyranny against mankind—as a first and only outburst of a very lonesome and unhappy man. The only possible outlet, as we all know—is also the main subject of this work—human hope and love."

Sept. 27 IL TROVATORE, by Giuseppe Verdi, sung in Italian. Conducted by Stefan Minde, this opera, set in Spain during the 15th century, features Roberta Palmer as Leonora, Peter Gougoloff as Manrico, Ryan Edwards as Count di Luna, Carol Wyatt as Azucena, and John Baker, Kristina Carlson, Janos Tessenyi and Harold Oaks.

2 pm Options II

Sept. 6 MUSIC FROM THE PARADISE GHETTO—During the Nazi occupation, Theresienstadt, a small town in Czechoslovakia, was the site of a holding camp for 50,000 Jews—many of them Europe's foremost composers, writers, singers, dancers and thinkers. The camp was cynically called "The Paradise Ghetto." This program features some of the music and literature that came out of the camp.

Sept. 13 THE P.T.A. VARIETY HOUR—This program uses a PTA meeting as the setting for a musical parody on schools—and explores some popular clichés about relationships between parents, teachers and students. Produced by Pamela Carposis and Keith Talbot.

Sept. 20 PAUL WHITEMAN—Known as the "King of Jazz," Paul Whiteman helped create the big band sound. He also discovered a host of potential young talent, and contributed to the development of many theatrical stars. This program features the man and his music along with commentary by Carl Johnson, archivist of the Whiteman collection.

Sept. 27 KLEZMER MUSIC—Jewish music scholar Henry Sapoznik has been searching out musicians and 78 records for the last two years and at the American Jewish Congress in New York City. The product of the search is what is known as "Klezmer" music. This program features "The Klezmorium," a group specializing in "Jewish Jazz," old recordings, and interviews about the music.

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

3:30 pm Music Hall Debut

A recording new to KSOR's library, furnished every other week by **COLEMAN ELECTRONICS, MEDFORD.**

4 pm Siskiyou Music Hall

Sept. 6 MOZART: Concerto in A for Clarinet and Orchestra, K. 622

***Sept. 13 SCHOENBERG:** Quartet No. 1 in D Minor, Op. 7

Sept. 20 FINE: Symphony (1962)

Sept. 27 STRAVINSKY: Divertimento from "The Fairy's Kiss"

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live-on-tape broadcast, featuring performers on the stage of an old vaudeville theatre in downtown St. Paul Minn. The variety show is originated, written and hosted by Garrison Keillor, and features tenor Vern Sutton, the New Prairie Ramblers and others. Programs to be announced.

Sept. 6 This week's guests are swing musicians Dakota Dave Hull and Sean Blackburn, the Fiction Brothers and the New Prairie Ramblers.

Sept. 13 Garrison Keillor welcomes Scottish folksinger Jean Redpath, Helen Schneyer (who sings a variety of traditional American ballads), folksingers Claudia Schmidt, Lisa Null and Bill Shute, and Lisa Neustadt.

Sept. 20 From the Equinox Festival in Madison, Wisconsin, Keillor welcomes Claudia Schmidt, Stevie Beck and other festival musicians.

Sept. 27 Western swing musicians Jack Curtis, Whitey Evans and the Westerners join Keillor. Also this program will include the New Prairie Ramblers, who perform a special tribute to Bill Monroe.

10 pm Jazz Alivell

Recorded live wherever jazz is performed, this unique series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today. Billy Taylor is host.

Sept. 6 STRIDES OF MARCH—The Strides of March, a jazz party in Somerset, New Jersey, brings together a number of instrumental virtuosos who swing in the traditional idiom. The players, who include Zoot Sims, Bob Wilber, Ruby Braff, Buddy Tate, Milt Hinton, Dick Hyman, Bobby Rosengarden, and more, are combined in unusual, but surprisingly compatible group settings.

Sept. 13 JOHNNY GRIFFIN—IRA SULLIVAN—AND VON FREEMAN—Tenor

saxophonist Johnny Griffin, a veteran of the Art Blakey and Thelonious Monk Bands, and trumpeter Ira Sullivan, one of the important Chicago modernists of the late Forties, both return to their native Chicago for Joe Segal's "Home Grown Month" at the Jazz Showcase. Also featured is Von Freeman, a tenor saxophonist with a classic bebop sound who appears in a quartet with John Young on piano, Dave Shipp on bass, and Charles Walton on drums.

Sept. 20 MEL TORME—GERRY MULLIGAN BAND—MONTY ALEXANDER TRIO—Song stylist Mel Torme demonstrates a wide range of vocal experience, accompanied by the Gerry Mulligan Band. Mulligan is also featured leading his own 14-piece group at the Kennedy Center in Washington, D.C.

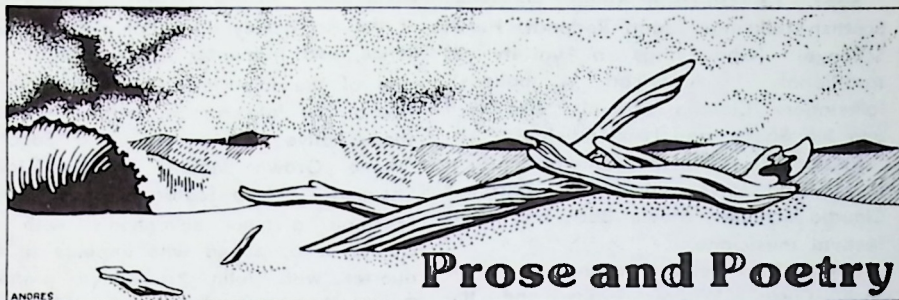
Sept. 27 MAX ROACH QUARTET—ARCHIE SHEPP QUARTET—One of the most highly respected musicians in jazz leads a quartet with trumpeter Cecil Bridgewater and bassist Calvin Hall at the Ann Arbor, Michigan Jazz Festival. Reedman and composer Archie Shepp gives a solo performance at the Ann Arbor Jazz Festival and leads a quartet with pianist Art Matthews, the late Ronnie Boykins on bass and drummer Clifford Jarvis at New York's Entermedia Theater.

12 m Weekend Jazz

2 am Sign-Off



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Prose and Poetry

We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR *GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

Nancy Hormel Reinert

Nancy Hormel Reinert is a native of the Ashland area and has published poetry in such places as ***The Christian Science Monitor*** and ***Poetry***.

The Flowers

There's no question of them thinking,
that's done

thought through from the time of the seed,
already it is a performance such as masters give
to themselves afterwards

hands quietly

no longer memorizing
no longer human or tomorrow closing in
no animals fringing the fire

no need of fire

The flowers!
A million buttercups are not enough!

I am afraid the world is not honorable yet
when men still weigh so much
they crush the flowers they step on.

Alone on the Siskiyou Pass

as told by Ann's granddaughter, Margaret Joy

Ann came from Tennessee to Oregon
and lived up by the Siskiyou Pass
in a lonely stretch of forest.
One midday a man
knocked at her door.

Now Ann's husband,
Major James Howell Russell,
was away on militia duty
when this black man knocked
loudly to come in.
Ann was four feet eleven inches tall.

The visitor was innocent.
He said Yreka's lynching party was after
the wrong man and could he hide there?
The year was 1856.
He followed Ann and curled up
where she hid him.
She was an honest woman.

In retelling, it was only a minute then
before the posse broke the day
at Ann's door, called her out,
asked her,
and her reply was tall:

"Suh!
Ah am a Southern Gentlewoman!
Would Ah
have anything to do
with a niggah?"

And nudging their anger back
on itself, she stood.
The lynchers apologized and left,
giving advice to the pretty little lady
alone on the Siskiyou Pass.

Such a Small Sound

A seed is such a thing
floating down
as the air lets it.
All the forest is ready
wherever it lands.

You can feel the world waiting
for this one day
to make a difference.

It is no time for rebellion.
Silence is not oppressive
when you are trying to listen.
Shhh you tell your forces
behind you, so magnificent
they do not want children.

To begin is the sort of thing
that does not enter the landscape
except ring by ring.
With destiny,
the first decision is such
a small sound.

It is the thaw,
spring to a seed,
swelling it so tight
it cries its birth open.
So close to destruction
a sprout instead
eases the pain.

It is no time for anger.
Prophets are not jealous
of what they see.
The broad trees must shade
the seedlings. All who are
strong enough to be fathers
must stand still for a while.

Paulann Petersen

*Paulann Petersen, Klamath Falls, teaches at Mazama High School and is working on a master's degree at Southern Oregon State College. She has published poetry in **Oregon English** and **Northwest Magazine**.*

Taken by Water

I'm strong for a woman,
and I sometimes imagine
saving someone else's child.
I'd scoop him from peril
letting my embarrassing strength
emerge from hiding
and rise to the task at hand.
These would be particular dangers, ones
with a moment to spare, enough time
to plan and position to gather
myself for what had to be done.
My strength would be just enough
none left over, none to spare.
I wouldn't fail
and they'd be grateful I happened along.

These are landed imaginings where there's
footing and soft air to breathe. My own children
will be taken by water,
and I already know I'm no match for it.
God knows I'll try—how I'll choke
and flail, tiring fast.
Beneath water's shining veneer panic will rise
from every dark weed, and when I straighten
it will be bottomless.

Nighthawk

With legs unfit to walk or perch,
it shuns the earth and keeps company with air.
Flying great circles far above twilight,
watching an angler meander a stream,
it spirals down
turning to fall, then bending to fall
and with each descent, voicing its whirring call.

Night gains on the dusk,
and the nighthawk takes a fisherman's path,
spinning low on the water's course
first upstream then down.
It flies after midges and mosquitoes,
setting bare inches between
the man and its turning wings.

Darkness falls, and the nighthawk
still follows the water's flow.
Seeing his line—thread of light—
lifting from a final cast,
it turns
and strikes the shining lure.

Spun by his treble hook,
crashing dark air,
the nighthawk swallows this light
and is caught

on how to exist in air so thin,
above water unending,
and when to risk touching the earth.

During the Breakfast

During the breakfast of starlings and sparrows
three white egrets take the garden,
wading the lapping rows of corn.
High-steppers, intent on cabbage moths
and the dark click of beetles, they course
the waves of lettuce and beets with their
low, bubbling croak: wulla wulla wulla
their jointed stilts floating
feathered moons above the green swell,
swaying, swaying: wulla wulla wulla

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Arts Events in September

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1 The Oregon Shakespearean Festival is underway with daily and nightly performances in three theatres. On Mondays through Sept. 22, the Festival is showing full-length feature films. Closing night ceremonies for the summer season will be held Sept. 28, although productions continue indoors through November. For information, call 482-4331.

thru 5. Recent works by Gary Ackerman, at Grants Pass Museum of Art, 232 S.W. Sixth St.

Galleries and Exhibitions

BLUE STAR: CREATIONS OF LIFE: 10 Guanajuato Way, Ashland. 10-7 daily. Regular exhibitions of oils, watercolors, and many more.

BRASS RUBBING CENTRE AND GALLERY: 283 E. Main, Ashland. 10-6 daily. Medieval rubbings, plates for brass rubbings.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. Wed.-Sun. 11-5. Original oils, watercolors, wood sculpture.

CENTRAL HALL GALLERY: On the SOSOC campus, Ashland. Exhibits by students and faculty.

A FEW FINE THINGS: 40 N. Main, Ashland. Tues.-Sat. 11-5. Handcrafted items, stained glass.

GRANTS PASS MUSEUM OF ART: 232 S.W. Sixth, Grants Pass. Tues.-Fri. 12-5. Sat. 10-2. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY—WITTEVEEN STUDIO: 305 N. Oregon, Jacksonville. Tues.-Sat. 12-5. Original watercolors and acrylics.

HANSON HOWARD GALLERY: E.V. Carter House, 505 Siskiyou Blvd., Ashland. Tues.-Sat. 11-6.

HIGHER GROUND STUDIO: 175 W. California, Jacksonville. Mon.-Sat. 11-5. Sun. 12-4. Oils and watercolors, china painting, china painted jewelry.

KLAMATH ART GALLERY: 123 Riverside Dr., Klamath Falls. Daily 1-4.

LAMPLIGHT GALLERY: 165 E. California, Jacksonville. Days and hours of convenience. Portraits, landscapes, and seascapes in oils and pastels.

MOUNTAIN VIEW ART SERVICES: 258 A St., Suite 10, Ashland. Mon.-Fri. 10-5; Sat. 12-6. Paintings, prints, photography.

PAUL BUNYAN BURLWOOD GALLERY: 93 Oak St., Ashland. Tues.-Sat. 10:30-5:30. Burlwood crafts, leather, batik, jewelry, etc.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. Daily 9-5:30. Oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. Mon.-Sat. 10-5. Jewelry, weaving, pottery, prints, paintings, photography, corita prints. Classes available.

SOUTHERN OREGON POTTERY & SUPPLY: 111 Talent Ave., Talent. Tues.-Sat. 10-5. Original pottery. Classes available.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critique, at the following Medford locations: Crater National Bank; Stanley's Restaurant; The Oregon Bank; Medford Shopping Center.

SOUTHERN OREGON STATE COLLEGE: Gallery on the third floor of Stevenson Union. Rotating exhibit.

VILLAGE GALLERY: 130 W. California, Jacksonville. Tues.-Sat. 10:30-4. Metal etchings, original oils, portraits by commission.

WORK PATCH GALLERY: 211 Main Street, Rogue River. Tues.-Sat. 10-5:30. Watercolors, oils, casein, block prints, metal sculpturings, jewelry.

YANKEE GALLERY: 175 W. California St., Jacksonville. Daily 10-5. Sun 12-4. Paintings by local artists.

- 1 thru 25. "The Print: An Aesthetic Sojourn," a survey of various printmakers and the different techniques they employ.
- 2 Lunch talk by Stuart Duckworth of the Oregon Shakespearean Festival, at 12:15 p.m. in Lithia Park, Ashland.
- 4 Lunch talk by Barry Kraft of the Shakespeare Festival. In Lithia Park.
- 8 thru 30. Tatsuo Saito: Sumi-e Master and Jade: The Stone of Heaven, at Rogue Gallery, 8th & Bartlett, Medford.
- 9 thru 26. Works by Lucy Warnick and Lyle Matoush. At Grants Pass Museum of Art, 232 S.W. Sixth St.
Lunch talk by Peg Rubin of Shakespeare. In Lithia Park.
- 10 First annual Rogue Valley Symphony Guild installation of officers and potluck, 12:30 p.m., at Gloria Augter's residence.

thru 13, and again Sept. 17 thru 21. The Barnstormers Little Theatre, Grants Pass, will present *God's Favorite*, at 8:15 p.m. daily; Sunday at 2:30 p.m. For reservations, call 479-3557.
- 13 Talent Harvest Festival.
- 14 Ashland Film Society, 7 and 9 p.m., "Battle of the Sexes," starring Peter Sellers. At the Community Clubhouse, 59 Winburn Way, Ashland.
- 15 Benefit for the Ashland Film Society by actors of the Oregon Shakespearean Festival. At SOSC Recital Hall, 8 p.m.
- 16 Lunch talk by Jim Edmondson of Shakespeare. Lithia Park.
- 19 and 20. Southern Oregon Society of Porcelain Artists eighth competitive hand-painted china show, from 10 am to 5 pm. At Josephine County Fairgrounds Pavilion, Grants Pass.
- 21 Rogue Valley Symphony Guild champagne brunch and fashion show, at Rogue Valley Country Club, 12:30 p.m. Call 488-0506 for information.

Ashland Film Society presents Ingmar Bergman's film of Mozart's "The Magic Flute," at 7 and 9 p.m., 59 Winburn Way, Ashland.

- 23** Lunch talk by John Norwalk of Shakespeare. At Lithia Park.
- 24** Southern Oregon Society of Artists monthly meeting. Lucy Warnick of Rogue Gallery will demonstrate oil painting. At Medford City Hall Council Chambers, 7:30 p.m.
- 25** Lunch talk by Pat Patton of Shakespeare. Lithia Park.
- 26** thru Oct. 23. "Fantasy: The Imaginative Realm," at Blue Star Gallery, 10 Guanajuato Way, Ashland.
- 28** Ashland Film Society presents Kurosawa's "The Idiot," at 59 Winburn Way, 7 and 9 p.m.
- 30** thru Oct. 7. Grants Pass Museum of Art features works of Josephine, western Jackson, and southern Douglas County artists. At 232 S.W. Sixth St.

KSOR LISTENER CALL-IN. At 10 p.m., personnel of KSOR will discuss the station's programming policy with listeners, and preview upcoming program attractions.



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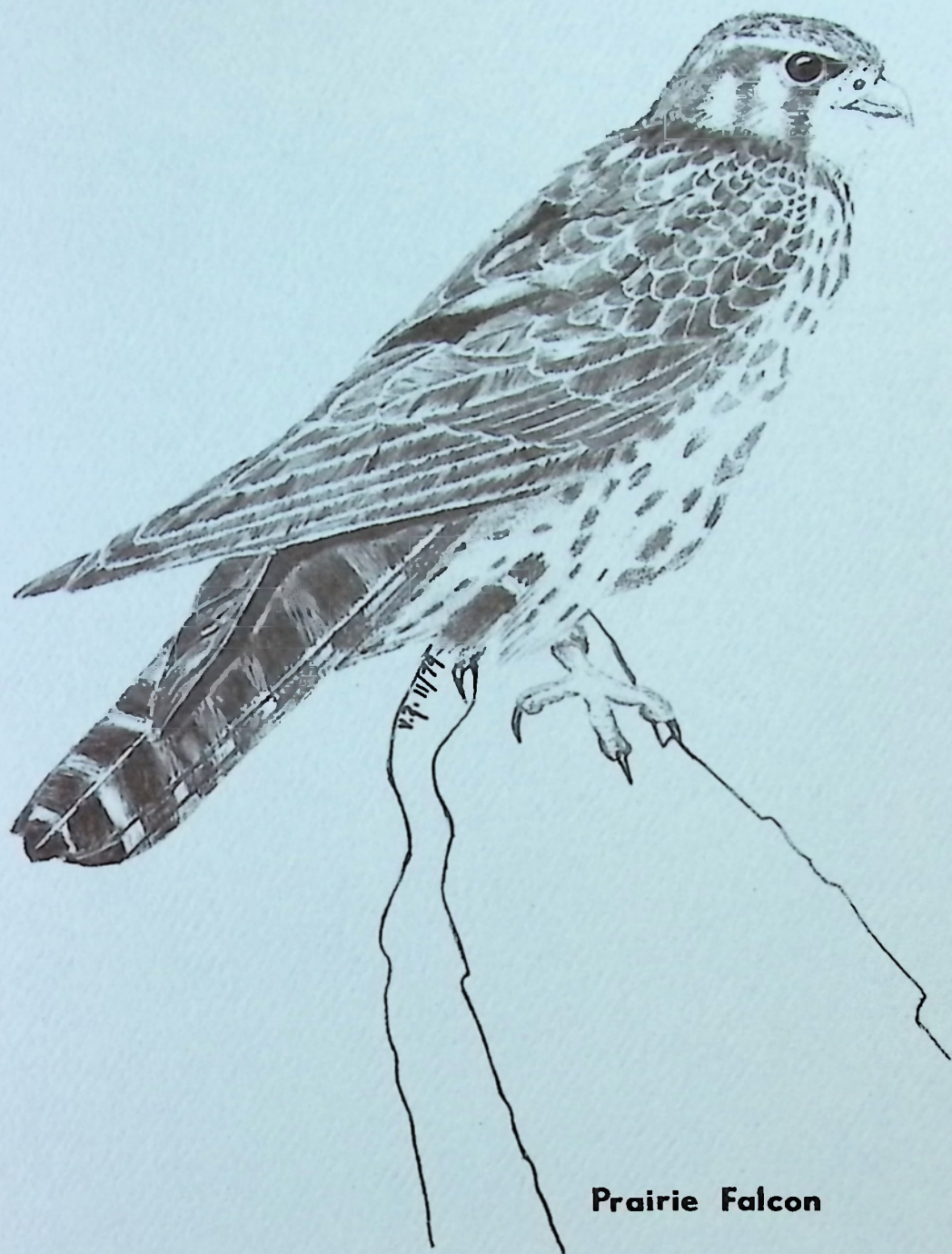
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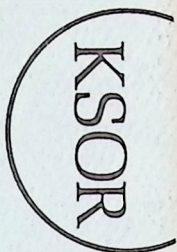
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